

OBSERVER

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Dean Nelson pressured to resign

by Tom Hickerson and Emily Horowitz

Amid conflicting stories, Steve Nelson, the Dean of Students for the past three years, resigned this summer.

His wife, Janet, accepted a position as University Chaplain at Brown University in Providence, Rhode Island, and they relocated from Rhinebeck this August.

Nelson had been planning to stay on this year as a 'commuting' Dean of Students while he looked for a job closer to Providence. The administration was dissatisfied with this arrangement. According to Nelson, President Botstein "expressed his preference to receive my resignation at a date prior to the beginning of the academic year. He was reluctant to have a Dean of Students whose primary residence was

at a distance from the College. To use his words, he did not want to have a 'commuting dean'."

When Botstein was asked about this, he replied, "We hire people who will have some continuity with the college and will stay here many, many years and be available for seven days a week. When [Nelson] announced he was leaving, he said it was for personal reasons and that he would stay for as long as we thought appropriate. I saw no need in having our Dean of Students leaving during the middle of the year."

According to Vice-President Dimitri Papadimitriou, "Residing on campus is a requirement for the position of Dean of Students, and a commuting dean was not desirable."

Nelson, however, said that he commuted to Bard from Connecticut for his first nine months here, from September to May. Papadimi-



Steve Nelson, who resigned as Dean of Students after a three year term.

trou said that Nelson only commuted to Bard for his first two months.

Nelson said that he offered to

stay at Bard for an entire year. He would put it "in writing that I would make the commitment for the entire

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Red Hook residents debate zoning variances for Hardscrabble Center

by Jason Van Driesche

Amid a storm of opposition from a group of local residents, developer Rocco Mancini of Red Hook is seeking several variances to zoning regulations for a parcel of land he owns on Route 9. The property is currently the home of the Hardscrabble Center, a small shopping complex outside the village of Red Hook.

Mancini built Hardscrabble Center, which has approximately 16,000 square feet of retail space, in 1980. It was originally designed as a roller skating rink, and operated as such until 1985. It was then converted to retail space.

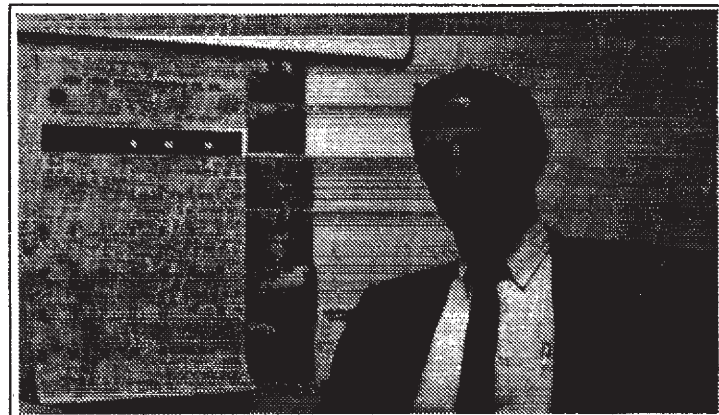
Mancini has now petitioned the Town Board of Red Hook to grant him zoning variances so as to allow him to tear down the current center and build a new, much larger one.

A number of local residents oppose the variances and the proposed expansion. They organized in mid-

July to fight the changes, forming a group called Residents Against Rezoning. According to Eb Scheuing, chairman of the group and longtime inhabitant of Red Hook, "residents appreciate and enjoy the quality of life in the area," and the construction of a regional mall like the one proposed by Mancini would seriously detract from the town's character.

According to a "fact sheet" distributed by Residents Against Rezoning, the proposed expansion "would be disastrous to the central village shopping area, would significantly alter the town's rural character, would diminish the quality of life, [and] would cause money to flow out of the community to corporate headquarters and not to locally owned businesses." In addition, the sheet states that the size of the proposed new building (125,000 square feet) is three times the size of the present village retail space, but

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Robert Boyce, Bard's new Director of Security

New Director of Security settles in

by Emily Horowitz

Bob Boyce became the Director of Security this summer, replacing Art Otey, who resigned last spring. Before coming to Bard, Boyce was the assistant chief of security at Vassar College for two and a half years.

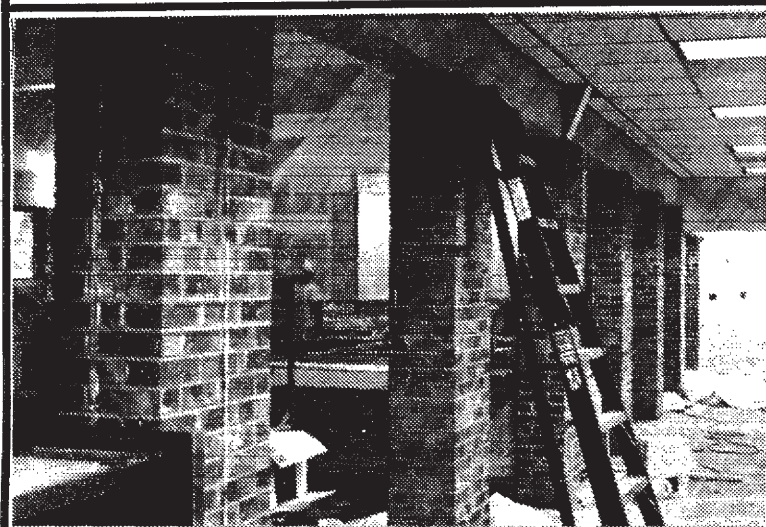
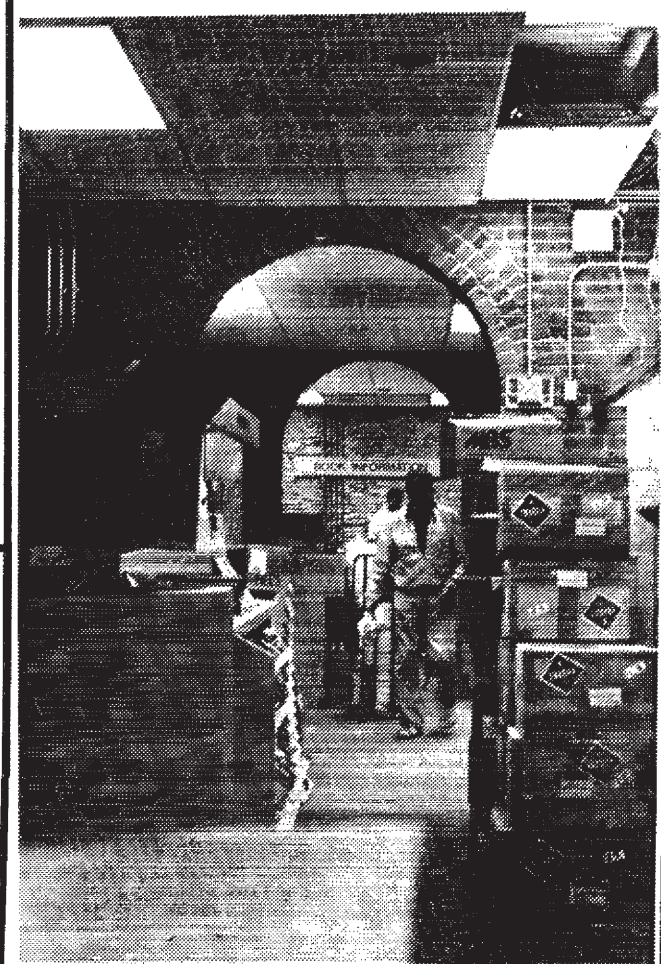
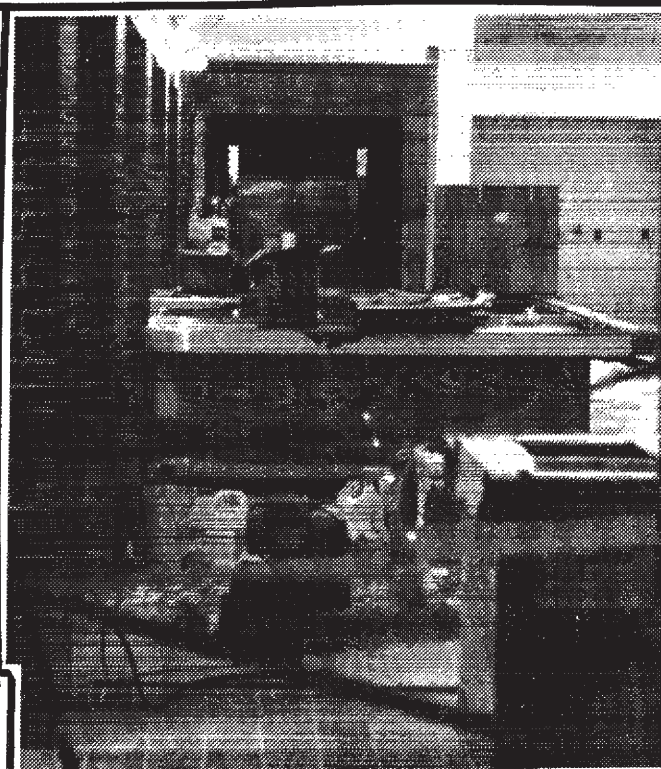
Boyce left Vassar for a number of reasons. Primarily, he said, he left because he "was looking to better

my position. I felt that it was time for me to control a security department." According to Boyce, Vassar is similar to Bard in terms of size and temperament of the student body, so he doesn't "see that there's that much difference" between his current and former situations.

Boyce said he has made a long-term commitment to Bard. He is satisfied with his position here, and

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College under construction



Clockwise from top left, the areas under construction are: New Cruger, Bookstore, Kline, Kline and the Computer Center. These photos show the areas as they were a week ago.



The Hardscrabble Mall in Red Hook, which may be replaced by a larger development.

Hardscrabble

continued from page 1
would increase town taxes by only \$12,042, and that it would need a population of 40,000 to support it. Scheuing added that even if enough people did come into town to support the added retail space, these additional people would add to Red Hook's already serious traffic problems, and would contribute significantly to crime and pollution as well. He emphasized that while the group was primarily concerned with the possible negative effects of the expansion, its members were also worried about setting a precedent for allowing major zoning variances.

The group has placed petitions and copies of its "fact sheets" in many local businesses in Red Hook over the last few months.

According to Scheuing, they have gathered "hundreds of signatures" in support of their cause so far. The signatures were submitted to a public hearing on the matter on Wednesday, August 29, at which the Town Board invited public comment on the proposed zoning variances.

Mancini is confident that the proposed variances will be approved. He believes that "properly done and planned, [the new Hardscrabble Center] will help the village. I feel local merchants will do better [once it is constructed]."

At the present time, a Shop-Rite supermarket and a chain drug-store are the only firms that have signed contracts for space in the new center. Mancini believes that once the supermarket and drug-store move in, they will attract other businesses rapidly.

Mancini does not believe a large Hardscrabble Center would draw business away from the center of the village. To the contrary, he says, "once the facility fills up, it will attract [more] merchants to the village."

In addition, contends Mancini, the figure of only \$12,000 in new taxes given by Residents Against Rezoning's "fact sheet" is misleading. That figure represents only town taxes, and does not include other local taxes such as the school tax, the county tax, and the school tax. All combined, said Mancini, the new center would generate over \$80,000 in additional revenue.

The issue will be decided by the Town Board some time this fall. If the zoning variances are approved, said Mancini, construction will begin the next day.

Folklore to be performed

by Tom Hickerson

On Monday, September 3rd, Scottish folk singer and story teller Ed Miller performs at the Student Center at 9:00.

Miller is part of a Scottish and Irish folk song revival. The *Edinburgh Folk Club Newspaper* said about him, "There can be nothing more satisfying than to be listened to with rapt attention, and Ed commanded such attention from the very first. His songs were sung with a love and understanding for both song and writer, something uncommon in the folk scene today."

Miller earned a Ph.D. in folklore at the U. of Texas. Since then,

he's performed in New York City, Pennsylvania, and Vermont and won many musical awards. He was the musical director for the Pioneer Farms Folk Fest in Austin.

"Hearing Ed Miller is like picking up a book of favorite short stories," said the *Austin Chronicle*. "Even though the characters are familiar and you remember the bare plots, the telling itself is worth hearing time after time."

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Computer Center expansion suffers setback

by Jason Van Driesche

Completion of the Henderson Computer Center's renovation and expansion, which was scheduled for the beginning of the fall semester, has been delayed for at least two to three months. The Computer Center is now housed in Olin 204, and the center's offices are in Sottery.

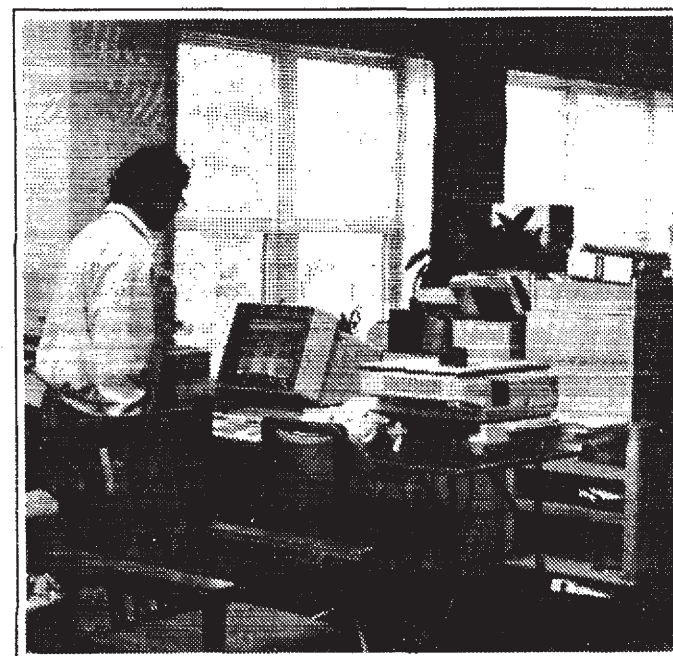
The expansion calls for the addition of two floors to the existing building, which requires that the roof be removed. The construction crew is now ready to remove the roof, and is only waiting for delivery of steel erection beams. According to Dick Griffiths, Director of the Physical Plant, the materials should arrive in seven to ten days.

The project suffered a major setback when Physical Plant learned that fire codes required that the building be constructed from steel and concrete rather than

post and beam construction in order to render the building fireproof. The architectural firm in charge of the expansion design was forced to redraw all the plans and order new materials in midsummer.

Griffiths expects that the building will be completed 60 days after construction resumes. He hopes the facility will be set up and ready for use by early November.

The hardware and software to stock the center's expansion, however, should be in on time. Bonnie Gilman, the Director of the Computer Center, said IBM should ship sometime early this fall (see *The Observer*, April 27, 1990 for details on the specifics of the computer package Bard received). In addition, the center now has six Macintosh SE computers, and hopes to have eight to ten by the end of the semester.



Michael Lewis working in the ad hoc computer center in Olin.

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Sarah Rothenburg and Milagro Vargas are received with much applause after a successful vocal performance in the series of Brahms concerts.

"Rediscovering Brahms" a grand success

by Tom Hickerson

During the last half of the summer, the first Bard Music Festival was performed under the coordination of President Leon Botstein and professor Sarah Rothenburg.

The first season of the festival, entitled "Rediscovering Brahms", had been discussed for about four years. Botstein was interested in establishing a "kind of cultural center" at Bard, and initiated the festivals as an independent operation. This, combined with the events sponsored by The Bard Center—shows at Blum Gallery, chamber music performed at Olin—is expected to "enhance the reputation of the college...in the Hudson Valley area," said Botstein.

The musicians for the "Rediscovering Brahms" festival were recruited for the dates August 17-26 last fall. "All of our first-choice musicians responded," said Botstein. "We had a fantastic orchestra."

The orchestra was especially selected both for their excellence and their geniality. "We had a lot of husband-and-wife musicians," said Rothenburg, "people who enjoyed playing music together. We researched how some musicians got along with other musicians, and people had a lot of say as to who was working with them. I would describe the entire orchestra as 'extremely amiable'."

Despite the bad weather and the fact that this was the first season of the music festivals, "the hall was packed," said Botstein. "The enthusiasm was very high."

Brahms was the subject of the first music festival because he wrote many different types of music and he lived as a period of

time described as "interesting" by Rothenburg.

"Many people at the time viewed Brahms as a conservative," continued Rothenburg. "However, many of his pieces were written in a liberal context."

To understand this, Rothenburg, Botstein and others conducted research in New York City and Vienna, Austria. They outlined the entire period and researched both Brahms and other composers associated with him.

Among the pieces unearthed were several concert pieces by Joseph Joachim which have "not been performed for many years," said Rothenburg. Also, several vocal pieces by Clara Schumann were performed which received a great deal of response from the audience, which surprised Rothenburg. "Voice recitals are practically dead, and it was all in German—no American themes present at all."

Rothenburg attributes the success of both the single recital and the entire festival to the thoroughness of the program. "The festival was so enjoyable because the audience knew what the pieces meant. This made it meaningful, more easier to understand. They entered into the music instead of plunging into it cold."

According to Botstein, the music festival accomplished three things. It a) enhanced the reputation of the college, b) made new ties with the Hudson Valley community and c) made a direct impression upon the people attending the performances.

Ideas for next year's music concert includes a study of Mendelssohn, who "merits reexploring," said Rothenburg. Also, another idea being considered is to study an entire generation of composers inspired by Beethoven.

Former Dean expresses farewells

by Tom Hickerson

When I arrived at Steve Nelson's house during the last half of L & T, I felt a little self-conscious of myself among the boxes and bustle of a family packing. Nonetheless, the former Dean of Students met me at the door in his traditional, shirt-and-tie working outfit and greeted me warmly, making me feel more like a welcome visitor than someone imposing upon a busy household.

Nelson and his family were leaving for Providence with his family on the 21st of August, a little less than a month after his necessary resignation. A little under three years ago, Nelson had signed on as Dean of Students.

"When I came [to Bard], I would describe the Bard students in general as cynical about the college. They were looking to make changes. My staff began to seed the notion of a partnership," Nelson was very modest, accrediting most of the accomplishments in student life to his staff, saying that he could "not claim sole credit."

Under his administration, several overall changes were made to student life on campus. Peer Counselor training was strengthened, as was the student government during the three years that Nelson served.

Bard's social life also increased tremendously. "Life on the campus was not very exciting," said Nelson. "I thought there was no reason why [we] can't have a good

life on campus." It was his policy to give as much support as possible to emerging clubs and long-standing clubs alike, from the Elvis Presley Fan Club to *The Bard Observer*.

Many of the new renovations on campus were improvements suggested by the Dean of Student's office. "Better services open doors," Nelson said.

However, Nelson did regret having to leave so early. "The biggest 'undone' thing is the plan for the Student Center," he said. "A good student center on campus means a difference." The plans for the Student Center upgrades are not yet complete, but the basic idea includes placing the mail room and a small cafe in the new Center, among other things. Nelson expects this to be completed between 1992 and 1994.

During his fifteen years of experience before Bard, Nelson had never assumed the position of Dean of Students. "Being Dean was a wonderful opportunity at Bard, and personally rewarding as it was challenging. [It was] a pile of responsibility coupled with awesome joy."

Nelson felt confident about his job search planned for next year and also about the person who would assume his place—Dean Shelley Morgan. "She is to be thanked for carrying a heavy job," applauded Nelson. "She has tremendous potential and I am confident of her enthusiasm to work with the student agenda."



Steve Nelson prepares to leave his house in Annandale.

At the end of the interview, Nelson did admit that three years was "too short a tenure", but that those years were exceptional. "It has been for me a singular honor to serve at Bard and the students made my tenure what it was. I owe a debt of gratitude to the student body."

"There's still a lot to be done. Bard will be always a changing institution, since there is no such thing as an ideal college. Students should continue to accept challenges to their education. A college can't offer a good education without its students saying 'Change us! Challenge us!'. We lose part of an education without demanding that we learn everything."

Steve Nelson will return to Bard to say farewell to the Bard students at a special function sometime this fall.



LEGALIZE UPDOC

SOCIAL EVENT REGISTRATION

Please register all campus social events with Beth Frumkin, Assistant Dean of Students/Coordinator of Alcohol and Other Education (office across from Security in the student center).

All social events must be registered at least three days prior to the event, or by the Wednesday before the event if it is a weekend one.

Room for all: Bard hires three more

Novelist Chinua Achebe turns to teaching

by Greg Giaccio

This fall, Bard has the honor of welcoming Chinua Achebe, the distinguished Nigerian novelist, to its faculty as a Charles P. Stevenson Jr. Professor of Literature. Achebe will be teaching a Modern African Fiction Seminar.

Achebe shatters the popular misconception that only those who can't write, teach. He has several bestselling works to his credit, starting in 1958 with *Things*

fence of colonized Africa and traditional Africa. This is reflected in his use of both English and his native Ibo languages. He always includes cyclic themes, an idea prominent in Ibo culture. On his use of English, Achebe writes, "I feel that the English language will be able to carry the weight of my African experiences. But it will have to be a new English...altered to suit its new African surroundings."

President Botstein remarked that Achebe is "a writer whose eloquent integration of political reality and artistic sensibility will be an inspiration to students and faculty."

Indeed, his ability to blend both art and political commentary have drawn some criticism. He was accused by both extremes for not being political enough and for being too political. He maintains that "an artist in my view is always afraid of extremists; he is always afraid of those who claim to have found the ultimate solution to any question."

Teaching is not new to Chinua Achebe. Besides his pro chancellorship at the New University of Technology in East Nigeria, Achebe has taught at the University of Connecticut at Storrs, the University of Massachusetts at Amherst, the University of New York and UCLA. He has acquired fifteen honorary doctorates in five different countries. Nigeria has even awarded him with the National Merit Award, their highest honor for intellectual pursuits.

An artist, in my view, is always afraid of extremists. He is always afraid of those who claim to have found the ultimate solution to any question.

Fall Apart continuing to 1987 with his most recent work, *Anthills of the Savannah*. He won the New Statesman award for his *Arrow of God* and his book *Man of the People* was declared one of the best books in the English language since World War II by Anthony Burgess.

Achebe's novels generally deal with a tragic hero straddling the

Spring will bring Poet John Ashbery

by Greg Giaccio

John Ashbery, the Pulitzer prize winning poet and art critic, will be teaching at Bard this spring. Ashbery will be accompanied by the Nigerian novelist Chinua Achebe in taking the position held by the late novelist Mary McCarthy.

Besides the convenience of having a home in upstate New York for the past twelve years, Ashbery looks forward to teaching at Bard for its "untraditional format and ways of teaching and many of the faculty members whom I know." Ashbery has found that teaching poetry helps to improve his own work. "Teaching poetry requires attentiveness

to poetry, a kind of critical attention, that one doesn't ordinarily bring to the act of writing. To be reminded of that helps me when I'm writing," he said.

Ashbery's course promises to be innovative. His teaching method is "unprogrammatic in every way. It's a matter of intuitively working with each of the students, finding out what their writing is and how to help them make it more the way they want it to be."

Besides his teaching duties, Ashbery will be involved with the new magazine, *Conjunctions*. He is the contributing editor to this literary magazine which has only recently become a resident publication here at Bard.



Lisa Raible finds temporary housing in Ludlow

by Lavinia Joan

The second floor office Shelley Morgan left open has been temporarily occupied by Lisa Raible as provisional housing director. Roommate problems, dorm changes, and temporary housing will be dealt with by Raible for the next five weeks.

The Administration is currently reviewing interviews for positions as new Assistant Dean of Students of Residential Life. The person chosen for that position will become the permanent replacement for Morgan, who was promoted to Dean of Students over the summer when Steve Nelson resigned.

Meanwhile, Raible is filling in. She grew up in Rhinebeck and graduated from Middlebury College last May. She has lived in

Columbia, South America and is well acquainted with the Spanish language. Travelling abroad has sparked her interest in foreign languages.

At Middlebury, she developed an interest in political science and the artistic and cultural lifestyles of Italy. Raible is planning to attend graduate school at Middlebury College and hopes to return to Italy in further pursuit of her interests in Italian culture.

Raible is somewhat familiar with Bard College since she is a neighboring resident. Her general impression of the student body is that Bardians are a "helpful and genial bunch."

Raible has been very supportive of students who come to her with disputes between roommates, and housing problems. Her job

for the next five weeks is to house all the incoming students of Bard College.

She has been helpful in aiding Bard students with information about Off-Campus housing listings of realtors and she is diligent in her efforts to make the student housing situation comfortable for all Bard students.

During Raible's first four weeks at

Bard, she has housed the Brahms Festival musicians in the Manor House and has written incoming classmates letters that they will have to spend a night with friends or by some other arrangement before they move into their new dorm rooms.

Although most students were curious as to why they had to make prior arrangements before moving into their permanent housing situation, she has made everyone aware that it is only one day and that there is really no choice in the matter due to the fact that the Brahms Festival musicians have been housed on campus.

If anyone has any roommate problems be sure to stop in at Ludlow and "bear your soul," for Miss Raible is a sympathetic listener and truly thinks about the best interest of each student.

Only the deceased, and not many among them, may claim comparable expressions of public gratitude.

-Literary critic Robert McDowell commenting on Ashbery's success

John Ashbery has published ten volumes of poetry since 1955, including his book *Self-Portrait in a Convex Mirror*, for which he was awarded a Pulitzer Prize. He has also won two Guggenheim Fellowships, fellowships from the Merrill Foundation and the Acad-

emy of American Poets, a National Book Award, a MacArthur Prize fellowship, and the Mayor's Award of Honor for Arts and Culture, among others. "Only the deceased, and not many among them, may claim comparable expressions of public gratitude," said

the literary critic Robert McDowell about Ashbery's success.

John Ashbery has served as Distinguished Professor at Brooklyn College of the City University of New York and as a professor of poetry at Harvard last year.

Conjunctions soon to arrive at Bard

by Tom Hickerson

The literary magazine *Conjunctions*, which has been noted as one of America's most distinguished anthologies of prose and poetry, will be moving its offices to Bard College. Its editor, Bradford Morrow, has been hired as a Fellow of The Bard Center and Bard alumnus Marlene Hennefey '90 will be Business Manager for the newly-formed magazine.

The plans for *Conjunctions* to move to Bard began when its former publishing contract expired. Bard offered to publish the biannual publication, and, during the summer, Random House agreed to distribute it.

"It is wonderful that Bard College is in a position to help assure

the continuity of this distinguished publication," said President Leon Botstein. "We welcome the relationship."

Most of the administrative duties of the magazine will take place on campus, while some editing will be taken care of in New York City.

"Our role will be to support *Conjunctions* and its subscription programs," added Botstein, "and to offer an environment in which this fine literary publication can flourish."

Conjunctions has had a nine-year history of publishing both established and emerging writers, from Guy Davenport to Bard alumnus Mary Caponegro '78. Its covers have displayed work from various noted artists, while it interviews many famous liter-



Bradford Morrow, who will continue to edit the famous *Conjunctions* magazine.

own Robert Kelly and John Ashbery, the publication will feature an interview with Canadian

ary figures, including such names as Salman Rushdie and Czeslaw Milosz. George Plimpton, editor of *The Paris Review*, called it "the most interesting and superbly edited literary journal founded in the last decade."

The first Bard-produced issue of *Conjunctions* has already been planned out. Besides featuring prose by Walter Abish, John Barth, Lydia Davis, and others and showcasing over thirty American poets including Bard's

writer Mike Ondatje. The artists Tim Rollins and K.O.S. will be designing the cover art.

Submissions are already being accepted for the Spring issue, which will be composed mostly of general material and a section on writers on music.

In addition to editing *Conjunctions*, Morrow will also be teaching a class on changes in modern fiction. He will be inviting several of his colleagues to come and speak during the fall, including novelists Walter Abish, Paul West and Pat McGrath.

There will also be a reading held in the Hirschel & Adler galleries composed of pieces from *Conjunctions*. The reading will be held November 28th, at the address of 851 Madison Ave., New York City.

"A certain stability is coming [to *Conjunctions*]," said Morrow. "This stability will allow the development beyond what has been done already. *Conjunctions* begins its second decade in the most promising circumstances it has ever known."

"Restaurant runs" an alternative to Kline runs

by Kristan Hutchison

Every other Wednesday this year, while most students pick through the Kline salad bar for fresh lettuce and fight for the last glass, you can choose from an entire menu of succulent entrees. A van will leave biweekly at 6:30 p.m. to take up to ten students to a restaurant.

The restaurant runs are arranged and paid for through Beth Frumkin, the Assistant Dean of Students. She hopes it will provide students without cars a way to enjoy activities they could not otherwise.

"The impression of the campus is that there are a lot of people with cars, and there are, but those without don't get to do a lot," says Frumkin. "We're kind of an isolated campus and people can

kind of go stir crazy. This is a way to provide a way to get off campus during the week."

The other reason for providing transportation is to avoid students drinking and driving. Although the van trips go specifically to restaurants and not to bars, many of the restaurants serve alcohol. "This allows people to drink without having to drive," says Frumkin. She says the college will not encourage drinking on these trips, but also that "we're not going to police this."

Most of the restaurants will be in the local area—Kingston, Woodstock, Rhinebeck, Red Hook, and Tivoli—so that dinner will not cut significantly into study time. Some special trips will be made as far afield as Albany and Poughkeepsie to taste



more exotic foods or special restaurants.

Frumkin has chosen the first few restaurants with an eye for good food with mid-range prices (\$6.00 to \$13.00 for dinner). All the restaurants offer vegetarian dishes. There are copies of the menus in Frumkin's office for students to preview.

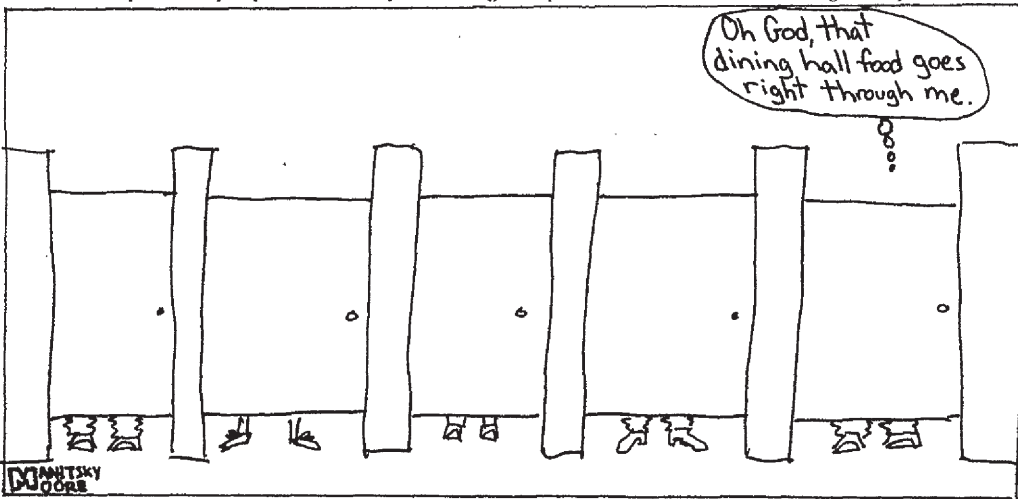
If you have a favorite restaurant, bring Frumkin the menu and she will arrange a trip there. She

is open to suggestions and hopes to have a variety of different kinds of food represented.

Since van space is limited, students must sign up in Frumkin's office in the Student Center by 4:00 p.m. Wednesday. You can go with a group of friends, or go alone and meet new people.

"We're committed to this working," says Frumkin. If the response is overwhelming, she may schedule a second van.

This week's restaurant is the Armadillo Bar and Grill, which Frumkin advertises as having great Southwestern style food presented with an eye for aesthetics and service that is "attentive, but not overbearing." The decor is "light and airy" with tile floors and pale coral walls decorated in Southwestern style, according to the August issue of *Hudson Valley*. That magazine gave high marks to the light seafoods, such as grilled tuna with tomato relish, prepared by Chef John Brandstrom, an alumnus of the Culinary Institute of America. The Armadillo Bar and Grill also serves barbecue, Tex-mex, and frozen Margaritas. Frumkin recommends the Queso Fundidos, which are assembled at your table. The Armadillo accepts most major credit cards.



Schedule of future trips

September 19
Pepinella's in Rock City

October 3
Hunan Dynasty in Red Hook

October 31
Fox Hollow Inn in Rhinebeck

November 14
Santa Fe in Tivoli

November 28
La Parmegiana Trattoria in Rhinebeck

BARD MUSIC

by Sol Pittenger

In the past half year or so, I've gotten really interested in rock as a musical and social medium. Besides the music itself, what has got my thinking going has been the writings of various "critics" from the late sixties and seventies, most especially Lester Bangs. But, the one way that all this has inevitably fallen short for me is that my ultimate need is to put *my* world together (especially in an age when everyone seems obsessed with cultures of the past, the present has to be the field for self-definition); to first, think about general things like on what terms does it make sense to define "my world" *these days* (is it really, like everyone is saying, as "the global world"?). And then, to do some heavy research and processing to get a sense of what is going on these days in that space. But I think the reason I'm not finding much interesting writing about the rock music "world" is because there's not much going on in the space as traditionally defined (albums, tours, MTV) to interest the kind of people I'd be interested in checking out. But I have some ideas about how outside the rock "world", developing from the tradition of the cover bands you'd find in local bars anywhere up through Bard bands like the country trio that played on the last day of last semester (101 proof(?)), Vic Vegas and His Undertakers, the mind implosion rituals of Orgiastic Bubble Plastic, and ultimately, 1973, there is a new medium up for consideration. So yes, maybe I

think there's a whole new age of rock being opened right here at Bard and I bet most of the accused will be altogether disgusted that anyone would stoop so low as to make such a claim. But the other side of the bullshit that often gets created by public stances and concepts claiming to represent living activity is the possibility that getting all conceptual like this is an intuitive way of getting more deeply at what is valuable, including losing your head (concepts). If you don't think you're doing what I think you're doing, just keep doing it (you could also tell me); I'm just doing my thing over here, and at *least* it can be just some color flying around in our space.

101 Proof

101 Proof was great because country and western at Bard is corny and so a little bit funky and we like how it's like this, we're not going to make it our music, we're not doing what the rest of the fucking Western pop and college scenes are doing; taking some tiny dimension of a totally foreign culture's music together with a lot of our stuff and putting it all together under the protection of professional rock-musicians (automatic substance). Watering them down then dressing them up so they don't offend and we all feel good because we're breaking down racial and cultural boundaries. So country western isn't our music and it's not our culture (though it's definitely close enough to have a little rub, one of the most popular radio stations in

the Hudson Valley is Country 106.something or other), so the whole thing is a kind of interesting joke that's a lot of fun to dance to. But the wierdest thing, kind of surreal, is that the lead singer can really fucking sing, he really knows this music, and through the medium of the primal awe at a beautiful resonant voice, deftly shaping a song, you almost start to forget the interesting joke thing... but not quite.

Vic Vegas and His Undertakers

I guess I've never taken style that seriously. What I mean by style is self-conscious personal imagery. The thing you're seeing is not the inevitable person, they've composed a composition, and the composition is their image. Probably because most people want to identify themselves as part of a social group and not part of other groups, mostly the parts of people that are self-consciously composed are the parts that are most like some kind of person you've seen before. There are very few people whose most immediate surfaces are composed to project with either much individuality or much intelligence. Vic Vegas and His Undertakers essentially don't exist on any level but their surface; their music is great but it's not interesting (except Gia's singing and that was half because of what her voice was the voice of (the one thing in Vegas' act that was genuine even though it was genuine uncertainty and self-consciousness). But anyway, I think Vic Vegas and His Under-

takers has incredible style. They're getting off on how absolutely bizarre the whole Las Vegas/America entertainment extravaganza culture is; to be sexy, you must be grotesquely sexy. It's the biggest put on and you put it on and put it on until it's about put on and it's wierd, it gives you the rub, like country music, and it creates a really interesting and lively space for shaking it up in.

1973

In my idealized version, 1973 is the most promising band I know of for a much needed redefinition of rock music and rock society. It starts by taking the rock "event" out of the hands of latest world-shaking albums and concert-as-commodity nonevents down to the activity of shaking it up... existing here in several different realms of composition. The primary dimension is the imagery. The two main thrusts here are color and funk. Live Jiffy Pop, a bust of Barry Manilow, and a poster that announces the "New Answer for the Intimate Embarrassing Problems Married Women Face" (=1973). It's always different, and it creates an environment where we all kind of notice ourselves, and we notice the rest of the people that we're there with, and you notice maybe that everyone is a little bit wierd and we're all wierd a little differently from each other...

and it's about getting down, and I know that I at least need a new respect for the massive potential offered by dancing for long hours with a sweaty crowded group of

people. I just saw this old documentary on Haitian Voodoo rituals and man, you know, everything on your body moves...and it's one of those rare opportunities in our time to be with other people and simultaneously out of yourself.

But 1973 also has a purely musical dimension: though all their songs are covers, there is a certain amount of energy invested in getting a rich orchestration. But the musical field of possibilities has to feel like a field of possibilities (not a responsibility) to the band or else it comes off as irrelevantly by-the-book. (though maybe cleaning things up a little has been necessary for any of this kind of work to be possible).

The thing about 1973 is that they have opened several different dimensions of composition for the creation of the event (not the product or the masterpiece); they aren't dependent on a great new sound or album or image or concept, any and all can be used as material.

But the thing that's really happening at Bard as far as I'm concerned is that the band is for the scene, the event, they create a space but they aren't the event, we aren't there to appreciate or criticize the band, we are there to have something happen. all around the room, not just on the stage. it's all material for the activity.

A page where anything goes (almost)

by Kristan Hutchison

This page is different than the rest. It is your page. Fifteen pages of the *Observer* must pass through rigorous editing, proofing, and scrutiny to meet our journalistic standards. This page meets only the standards you set for it.

People can write on anything they wish.

Here you see the unadulterated words of fellow students. The editors leave the grammar,

spelling, punctuation, and everything else unchanged.

Anything- no specific requirements.

The Another View section is *The Bard Observer's* reply to the resounding cry made last year for an alternative paper at Bard. Its only definition comes from the definitions readers gave for "alternative" in the spring survey, many of which are reprinted on this page.

Since then the *Bardvark* has also appeared, a bit of competition we

welcome and congratulate for its pointed humor. Still, these pages may provide a forum for your ideas, commentaries, and views.

Articles on topics such as arts, music, etc. that are not necessarily the normal ones reported.

Submissions to this page need not be written. There is room here for any photographs or artwork sent in as well. Any and all can be turned in to the front desk of the library or sent via campus mail.

The restrictions are few. Con-

vocations won't fund court cases, so we can't afford to be sued. Therefore, we won't print anything libelous. Also, we won't take responsibility for anything on this page, so you must. Include your name and phone number with the submission.

Irreverent opinion-type stuff

Submissions will be printed exactly as they are received unless you request otherwise, so edit carefully. Remember to include any headlines or photo captions you want.

not sure- off-beat, confusing and often meaningless?

The bottom of this page will be reserved for the Community Corner, a place where clubs can voice opinions, discuss issues of concern to them, and update the campus on their activities. Club submissions should be no more than two pages double-spaced and will be printed on a rotating basis so no club can monopolize the publicity.

NO BULLSHIT!

A page of the unedited observations of guest writers

Only 'clean' art for the N.E.A.

by Kristan Hutchison

Bard artists who hoped to get government grants for their work after college may end up waiting tables. The National Endowment for the Arts, which funds painters, photographers, poets, musicians, and other artists, has recently come under fire from Congress.

For the past 25 years, the N.E.A. has assigned grants based on aesthetics as determined by a 12 person panel of peers. Now the grants are also being judged for obscenity.

In October of 1989 Congress passed an amendment on government appropriations including the now infamous Section 304. That passage stated, "None of the funds authorized to be appropriated for the National Endowment for the Arts... may be used to promote, disseminate, or produce materials which... may be considered obscene, including but not limited to, depictions of sadomasochism, homoeroticism, the sexual exploitation of children, or

individuals engaged in sex acts and which, when taken as a whole, do not have serious literary, artistic, political, or scientific value."

The amendment was the response of Jesse Helms and other conservatives to what they call "perverted art." Under that label they place Robert Maplethorpe's

tional because of its vague wording and the difficulty in defining obscenity.

Obscenity was defined in *Miller v. California* by a three part test. First, does the work appeal primarily to the prurient interest? Second, is it patently offensive? Third, does it lack serious artistic,

some refer to as the "Helms Amendment," which is essentially an earlier version of section 304. Additionally, the NEA will determine on its own whether an application is potentially controversial and may then decline to fund it.

Already four grant applicants have been refused this year for dealing with feminism, homosexuality, religion, or other controversial issues. The grants had been recommended by the NEA peer review panel, but were overturned by John Frohnmayer, Chairman of the NEA. The 12-member review panel issued a statement that the rejections "create a climate of fear for artists and audiences throughout America."

Frohnmayer has always had the power to reverse the panel's decisions, but used it on only 35 out of 33,700 grants in the seven years preceding the passage of the amendment.

The actual money which the NEA distributes is miniscule compared to the requests they receive. Their 1990 budget request was \$175 million, \$22 million less than what the Pentagon spends

on military bands alone. A typical grant ranges from \$10,000 to \$30,000 which must then be matched 3 to 1 by private donors, foundations, and corporations.

The importance of an NEA grant comes from the respectability it lends an artist, helping draw other funding and publicity.

Now the publicity comes without the money, as the rejected artists find themselves in the news but marked as risky investments for donors. "Arts-producing organizations are going to be afraid to present us, for fear that all the 'initials' will come down on them. I've become a red-flag artist," said Holly Hughes, one of the four performance artists who was refused a grant.

Self-censorship by art organizations and those applying for grants has already appeared. A gallery in Richmond, Va., covered up a study of nude men in its window. Rep. Major Owens, D-NY, voiced the fear that has taken hold of the art communities: "Where does it end? When do these people reach into the Bible and ban the Song of Solomon?"

"No government should seek to restrict the freedom of the artist to pursue his calling in his own way."

-Lyndon Johnson, who signed legislation creating the NEA

homoerotic photographs and "Piss Christ" by Andres Serrano. Both those works were partially funded by the NEA and attracted protests from citizen groups before the amendment was written.

Now, it is the artists who are protesting. They believe the amendment restricts the artistic freedom of grant applicants. In addition, it may be unconstitutional because of its vague word-

ing and the difficulty in defining obscenity. The Supreme Court also stated that "To require... a national 'community standard' would be an exercise in futility."

Requiring a national standard of obscenity is exactly what Congress has tried to do. Each artist who accepts a grant must now sign a form which includes a promise to comply with what

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Entertainment

Happenings at Blum

by Gregory Donovan

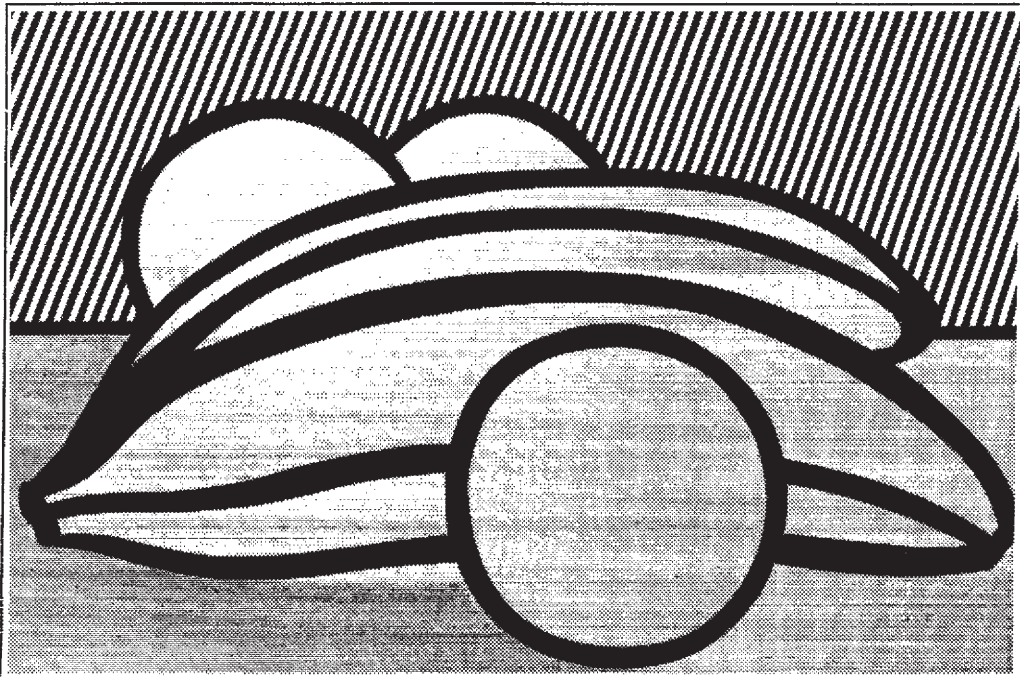
The exhibit ART WHATTHOU EAT opens at the Edith C. Blum Art Institute on Saturday, September 2 and will remain through November 18. A dramatic reading of Claes Oldenburg's, "I am for an art.", by Dick Higgins will start off the exhibit on Saturday,

ment, stressed open fields with no definite line between the art work and the environment that it was shown in. Later, surrealism, like its predecessor Dadaism, introduced the principle of Extension. That is, to expand the art to a point where reality and art work are interchangeable. The purpose of Extension is to stop the separa-

that the artist is trying to convey.

Environments are areas of space that embody a certain passive mood, feeling or idea.

Happenings, much akin to short plays, normally involve the audience in certain roles. Unlike other types of art, Happenings only occur a certain way once. Each time they are reenacted they



Roy Lichtenstein's Bananas and Grapefruit (1972) is part of the exhibit at the Blum gallery.

followed by a film about the 1961 Happenings by Ramond Saroff. To top off the day, Leddy Eishenhauer, a performer in *Store Days*, will explain and begin a discussion about the significance of Happenings in the era of Pop Art. All these activities will be held in the Olin Auditorium.

A brief history of art is necessary to understand the significance of Claes Oldenburg's *STORE DAYSHAPPENINGS*, and the film on Happenings. Up until the early 1900's, painting, which is considered by some the purest form of art, was always presented on a rectangular canvas. Consider the painters you know of before this date. You will be hard pressed to think of one that did not paint on a rectangular surface.

During the years just before the first World War collage became a movement, a force for painters to recognize. Not only did collages use different materials than classical paintings, they expanded the field on which art is presented. Collage makers often created pieces that added depth, or broke the square canvas feel.

Cubism, following the heels of collage, and later the Dada move-

tion the viewer makes between the piece of art work and his or her other life experiences.

During the late 50's and early 60's a group of artists obviously influenced by the principle of extension started making art that is now classified by three terms: Assemblages, Environments, and Happenings. Claes Oldenburg was one of these artists.

Other artists of this group included Jim Dine, Jackson Pollock, Allan Kaprow, Rence Miller, Robert Whitman, Yayoi Kusama, and Clarence Schmidt. Most of these artists, including Claes Oldenburg, were shown at the Rubens Gallery in New York City. The gallery was run by Max and Anita Baker.

The art that they made is classified into the three categories already mentioned above; those being Assemblages, Environments, and Happenings.

Assemblages are pieces that are constructed out of different types of materials and are physically connected together, hence the name. The purpose of an assembly is to juxtapose different materials to create a tension in the piece that symbolizes a certain concept

should be different. Ideally, Happenings are supposed to occur only once and then be forgotten. Happenings never allow the audience to take a passive role. The audience, instead, is an integral unit to the artwork itself.

Regardless of the type of art (Assemblage, Environment, or Happening), all the artists of this group were concerned with the broken surface, the non-geometric field, and the fact that dimensions in art are not a priori. These artists thus continued the principle of Extension to its furthest limits. In Allan Kaprow's words, "The line between Art and life should be kept as fluid, and perhaps indistinct, as possible."

Claes Oldenburg *STORE DAYS HAPPENINGS*, is concerned with the store that he opened in the 60's that sold sculpture in the front, like any other commodity, and in the back had daily Happenings. Not only did this store revolutionize the way people thought about art, that it could be bought like anything else, but it provided a stage for a new Art, one that had no defined spatial field. The Blum Art exhibit will touch upon these ideas and many more.

August 31, 1990
The Bard Observer

9

THE DEADLINE FOR
REGISTRATION FOR THE
OCTOBER ADMINISTRATION OF
THE GRE IS SEPTEMBER 7.
REGISTRATION FORMS ARE
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Coming Events

Friday WPDH **SOUTHSIDE**
August 31 Welcomes **JOHNNY**
WITH THE REALATORS

Saturday WPDH **SHODDY HOLLOW**
Sept. 1 Welcomes **JIGAWATZ AKA**
16 yrs. & older **CRISIS**

Thursday WDSW **LADYSMITH**
Sept. 6 Welcomes **BLACK MAMBAZO**

Friday WVKR **SLAYER**
Sept. 7 Welcomes
16 yrs. & older

Saturday WPDH **THE FREEZE**
Sept. 8 Welcomes **EZ TO PLEZE**
16 yrs. & older **BITTER RAY**
TALK IS CHEAP

Friday WPDH **BLUE OYSTER**
Sept. 14 Welcomes **CULT**
16 yrs. & older with Denamora

Tuesday WPDH **JOE JACKSON'S**
Sept. 18 Welcomes **WORKSHOP**

Tuesday WPDH **SAVATAGE**
Sept. 18 Welcomes with TROUBLE

Friday WVKR **PHISH**
Sept. 28 Welcomes

Tickets available at Tickettron and at The Chance
Box Office, open 10 a.m.-6 p.m., Monday-Saturday.
Mastercard/Visa accepted. Doors open at 8 p.m.; 18
and up unless otherwise specified.
I.D. REQUIRED

Flatliners: medicine or morality?

by Colin Grube

So, your bored this evening? Does it seem like every thing that can be done has been done? There is no question that hasn't been answered? What is there left to do? Here's an idea: Just for kicks, why don't you take your closest group of friends and take turns killing each other and then bringing one another back to life, just to get the chance to experience death. Loads of fun, huh? To add some more excitement, see who can stay dead longer. And, just for good measure, let's throw in some demons from your past. People from your childhood who you hurt.

This is, in a nutshell, the premise for the movie FLATLINERS. Actually, it is a fun movie with a bit of a horrifying note. Can you

imagine who would come back from your childhood to haunt you? The Kid you beat up in second grade? The girl you tripped while playing softball? Missed dinner dates? Younger siblings? The possibilities are endless. And whoever your demon is will appear anywhere at anytime until you apologize nicely.

Kiefer Sutherland plays a medical student who is interested in discovering the secrets of death. He arranges a plot to kill himself and then return to life in time to prevent any permanent brain damage. He convinces four other med students, Kevin Bacon, the brilliant maverick intern, Julia Roberts, a 90's individualist with an unhealthy curiosity of death, a philanderer and a weak

hearted aspiring surgeon. Together, the five of them cross all boundaries of morality, better judgments and logic to bring us a thrilling tale about the after-life and what happens there. The movie raises some interesting questions about morality and makes one wonder how far we will go to answer certain unknown quantities.

The Majority of the movie is set in a church of considerable disrepair near the end of October. The Gothic imagery is unavoidable. From the opening scenes flashing pictures of statues and devils and "medicine" carved in stone while choral music plays, we are immediately thrown into the mood.

The direction of photography is fantastic. We see images of

gargoyles which then cut to close-ups of a maniacal, abused, thoughtful, and recently dead Kiefer Sutherland. These statue-character relations are omnipresent. As Sutherland is compared to one of the hideous gargoyles, so is Roberts compared to an angel, presumably one of death. Character growth is well handled, and Sutherland should be commended on his performance. We watch him change from a logical minded student to a newly revived person viewing the world with wide eyed wonder, to a vaguely mad scientist figure who is more concerned with the success of his experiments than the welfare of his friends.

Roberts and Bacon, through the events of dying and being

brought back to life, start a wonderful relationship. They find out that they are the only two with fairly unselfish motives, and this brings them together. Bacon's amiable attitude and caring manner aids in breaking Robert's cold exterior and we find out that, at heart, she is a tough skinned but caring person. The other two actors' performances are so unspectacular, even their names slip the mind.

FLATLINERS is an enjoyable movie. The horror and drama are nicely balanced by the irony and jokes one would expect from the makers of LOST BOYS. The acting, although unspectacular, is commendable and works in the film. The photography and imagery is effectively used and the story is intriguing.

The Three Standard Lies



Welcome To College

POEM FOR THE WEEK:

By Brian Stefans

I

As
with Caddy, in Faulkner's
novel, at least that
third, I the
mute
am stuffed with futile girls
like another poet more heavy (I pass
life with less Hegel,
have master nichts, and not the steel-smith's
turn) am twisted
not stagnant, a maggot not dutifully
fired.

II

Leave that
last image in a blade of
grass, by which
the souls of the paper
christs
timorous, passively (those souls first fettered most
painless-
ly to the Kingdom's sinecure) rule
mourning the passing
of the heart, that only the possum
in the night, rules
and that the shadows in the lantern halls
am stuffed with cooperating girls, I've lost my
speech.

(1990)

Classifieds

Motobacne 10 speed womens bike for sale. 285 miles. \$225.00 please contact Tess at 756-2451.

Live at Rhinebeck house for \$150 a month+ utilities. Only two rooms left. Smokers or non-smokers, men or women; pets, beer and fun. Call for details 876-5314.

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-Jake's Bike Shop. 757-5006

PERSONALS

welcome back, eric.

Missing the best, but I'll get by. Chickpea, green bean, things are better than they seem.

Amy R.
Come on over any time. You will always be my best friend.
-Markus Aurelius

AADA ENTHUSIASTS! Interested in strapping a recoilless to your Chevy and cruising the not-so-open roads? Join the RED HOOK RADIOACTIVE RACING ASSOCIATION (TRIPLE-R.A.)! Drop a line in Campus Mail for box 489 or 745.

Amy R. (again)
Feed me!
-Yosha

Jon and Greg-
Hey! Don't stress the money; it's gonna be great! But hey, no more late night tv!
-Markus Aurelius

To the Gods- Thank you for helping produce the first of 30 miracles. See you on Mt. Olympus.
-Rev. A.B. Zuss

Fear sleep.
-M.O.D., H.P.L.

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Intramural flag football play begins September 18th

Intramurals...for Everyone

by Rowdy Doug Dowdy

Hopefully you and your friends will find an intramural sport that will interest you and bring you into the program as a participant. Participation is open to all undergraduate and graduate students as well as faculty and staff, regardless of skill level. Intramurals can provide a great break from the routine, so get involved today!

The process is simple: find one of the activities you and your friends would like to play and send a team representative to pick up a roster card. The following week a captains meeting will be

held. At this meeting roster cards are turned in, rules of the sport are discussed and a day of the week to play that sport is decided upon by the captains present. League play begins the following day!

In addition to team sports leagues, there are also many tournaments and events sponsored by the intramural department. Two of these deserve highlighting: a first-ever co-rec (teams that consist of both men and women) wiffleball tourney to be held on a local little league diamond, complete with home run fences, and the return of the Clermont to Bard running race with 5K and 10K distances.



Men's Varsity soccer players preparing for the season opener against Nyack at home

**Men's Varsity
Soccer
home-opener
Thursday 4:00
behind Kline
Be There!**

Team Sports Meetings

September 11—6:00 P.M.

Team registration and Roster Card pick-up for:

Sport	League Make-up	Min. Roster
Flag Football	Men	10
Ultimate Frisbee	Men, Women, Co-rec	8
3 on 3 Outdoor Volleyball	Men, Women, Co-rec	5
Bowling	Men, Women, Co-rec	5

September 17

Captain's Meetings and Roster Cards Due

Sport	Meeting Time
Flag Football	5:30 p.m.
Ultimate Frisbee	6:00 p.m.
3 on 3 Outdoor Volleyball	6:30 p.m.
Bowling	7:00 p.m.

Individual and Dual Activities

Sport	Entry Dates	Play Begins
Wiffleball Tourney - Open	September 17-20	September 23
Tennis Tourney	October 8-11	October 13
Badminton Tourney	October 22-25	October 27
5K and 10K Road Race - Open	November 5-8	November 10
Squash Tourney - Singles	December 3-6	December 7-8
Aerobics - Open	See schedule in Stevenson	
Swimming - Open	See schedule in Stevenson	

Courses at the Gym?

by Jody Apap

For the first time this fall, Bard will be offering non-credit lifetime sports and recreation classes. Each class will be held in the Stevenson Gymnasium twice a week and will run for 7 weeks.

The first ever class will be Fitness/Wellness, taught by Assistant Athletic Director Doug Dowdy. The class, like all the others will be held from 10-11 a.m. on Mondays and Fridays, will run

from August 29 to October 19.

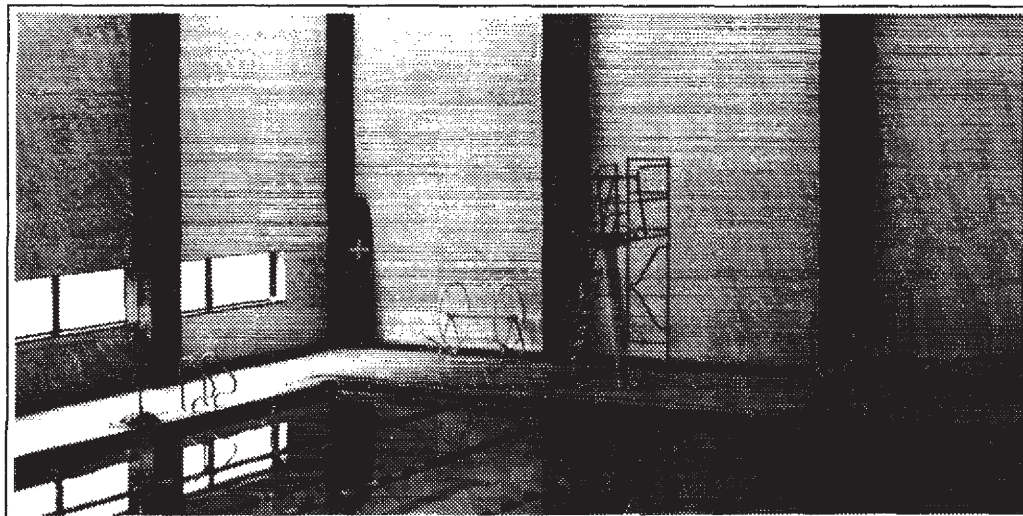
Various activities will be stressed to improve the student's understanding of fitness. Stretching, swimming, weightlifting, aerobics and walking will be explored to help the student appreciate the benefits of keeping physically fit.

This is not to mean that everyone will finish the seven weeks ready to run in the Boston Marathon. The class is designed to allow students to learn and achieve

at the own pace with their personal goals in mind.

The second class to be taught in the Fall semester will be beginning swimming, taught by the Aquatics Director, Carla Davis. The Class will run from October 22 to December 7 and is designed for those with little or no experience swimming.

These classes must be signed up for before the end of the drop/add period. Class enrollment is limited.



A non-credit swimming course will be taught this fall at the Stevenson pool

Security records kept too safe?

by Kristan Hutchison

Students across the nation continue to try to break into the heavily guarded security crime reports on many campuses, and they may soon have the law on their side.

Crime reports at Bard and many other colleges are kept strictly confidential. The Student Press Law Center received an average of two calls a week last fall from college editors and reporters who were denied information by campus police or security officers.

Oakland University's student paper sued the university in June, demanding the release of a campus police report about the May kidnapping and rape of a student in a campus parking lot. On the day the matter was to go to court, the school agreed to open the information to the journalists.

Similarly, student reporters at West Virginia University in Morgantown are trying to pry complete crime reports out of the campus police department. "I just want to know what the police are doing all day, and I want to see their records," said the managing editor of West Virginia University's student paper. The weekly summary she receives from the campus police chief has watered down versions of crimes, and some crimes are not included in the report at all.

Bard security has a more open policy, according to Supervisor Ellen Thomas. "If something went on on campus we would be completely open and honest," said Thomas, "but it would depend on the incident. If by going public we would jeopardize somebody we wouldn't do it." In the past, Bard Security has re-

leased information to *The Bard Observer*, but has not guaranteed that records will be open in all future situations.

Congress is close to passing legislation that would require such disclosures. The legislation comes after several years of intense lobbying at state and federal levels by Security on Campus, a non-profit group dedicated to improved campus security and the reporting of criminal statistics.

Refusing to open up crime reports on campus shows that colleges are more interested in protecting their image than their students, according to Security on Campus.

The group feels that withholding crime reports endangers students, who may develop a false sense of security on campus because they do not realize the danger that is there. For students choosing a college, Security on Campus likens the withholding of campus crime statistics to false advertising. Also, they suggest that campus security may become lax when it is not held accountable for crimes that occur.

"Students are still being denied immediate access to campus police and security reports because of the school officials' interest in avoiding negative publicity," says Mark Goodman, Executive Director of the Student Press Law Center.

Many colleges argue that releasing information about crimes violates the 1974 Buckley Privacy Amendment, officially entitled the Family Education Rights and Privacy Act (FERPA).

The Buckley Amendment, originally aimed at protecting the privacy of students, states that a school may not release any "education record" that would identify an individual student "Security

office records, like other educational records, are protected under FERPA," said University Relations Director Paul Kincaid of Southwest Missouri State University.

Students disagree, and several campus newspapers have won court battles over immediate access to daily offense reports.

The Crime Awareness and Campus Security Act now before Congress would insure uniformity and consistency of reporting crimes on campus. It would require all colleges and universities that participate in federal student assistance programs to submit annual campus crime information for the FBI Uniform Crime Report.

The bill would require timely reporting of campus crime, and that colleges report crime statistics to state police on an annual basis for publication and dissemination. The college would be responsible for distributing the annual reports to all students, employees, prospective, appli-

cants, and their parents.

The annual report would describe campus crime statistics for the most recent three academic years and describe campus security policies. Interim reports would also be required.

Pennsylvania, Florida, Louisiana, and Tennessee already passed similar legislation. The penalty for non-compliance is \$10,000 in all the states except Tennessee, where the fine is only \$1,000.

The New York legislature has been considering a similar bill which would require universities to send campus crime information to college applicants and to the general population upon request. The penalties and who the information must be released to are now being reviewed for possible amendments and the bill will be reintroduced in the Higher Education Committee in January 1990.

-Information for this article was taken from the Student Press Law Center Report Winter 1989-90 and from the College Press Service.

Criminal Records

The following list of criminal reports were drawn from *The Bard Observer* files, but is not a comprehensive list of all crime reports which Security may have for the same period of time.

May 1989

Intruder entered three women's rooms in Robbins and then hid in the bathroom

September 1989

Epidemic of bicycle thefts near Ravines

Items missing from Sands storage

Money missing from Comptroller's office

November 1989

Two computers stolen from the library

December 1989

Bard food co-op ransacked and \$164.50 worth of food and \$135.00 in cash stolen

February 1990

Money stolen from cash room of Kline

Two instances of intruder entering dorm and hiding in women's bathroom

New Director

continued from page 1
does not see it as a stepping stone to a position at a larger college.

There is no need for drastic changes in the security office at Bard, said Boyce. He sees his position as one of authority, but not one of administration. "I'm governed by administration; if they make changes, I must enforce them," he said.

Boyce recognizes, however, that the role of security is not just one of enforcement. He plans to emphasize "the safety part of safety and security. However, if students are doing something that will af-

fect the campus in an adverse way, we may have to do something to correct it."

He will work closely with Beth Frumkin, Assistant Dean for alcohol and drug education, and Shelley Morgan, Dean of Students, in order to learn what Security can do to best serve students.

Some of the issues that concern Boyce immediately are the parking situation and the number of foot patrols on campus. He takes the parking situation quite seriously, because he sees it as a safety issue. In addition, he is concerned with the damage that parking below the pines on Blithewood Road has on the trees' roots. When asked where he wants students to

park, he replied, "It is up to B&G to establish more parking areas."

Boyce is also going to initialize another foot patrol that will cover the Ravines and Blithewood. He hopes that the addition of another foot patrol will help establish a closer rapport between the officers and the students, since "foot patrolmen are easier [for students] to identify with" than are car patrols. In the long-term, Boyce hopes to add all-night patrols on North campus.

Boyce has an open door policy and encourages all students to stop by and meet him. He is willing to discuss any problem, and if he is unable to provide a solution, he will help find someone who can.

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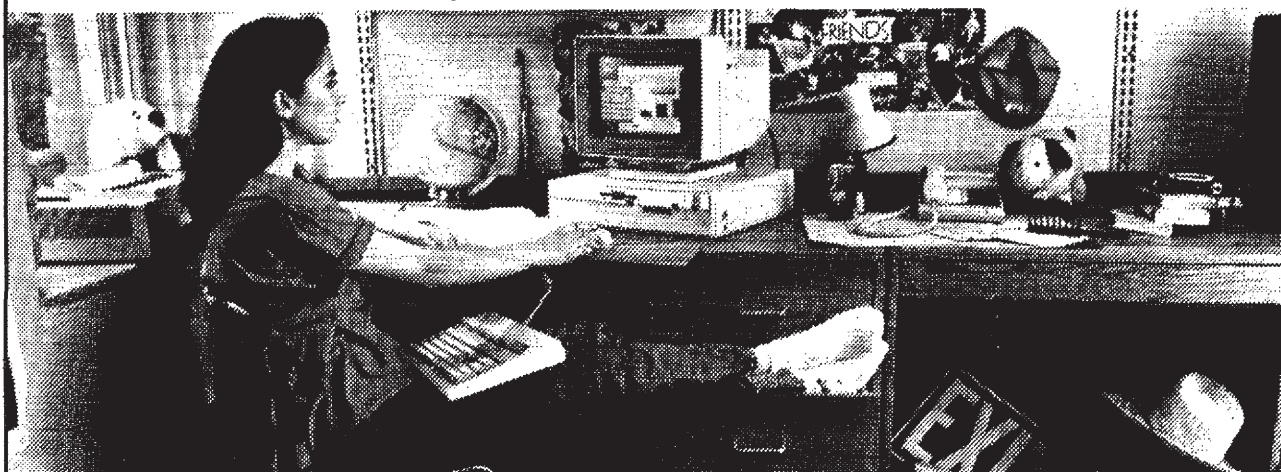
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August 31, 1990
The Bard Observer

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Editorial policy is determined by the Editor-in-chief in consultation with the editorial board. Any opinions which appear unsigned are those of the editorial board and not necessarily of the Observer staff. Letters to the Editor must not exceed 300 words and must be signed legibly. All articles, cartoons, and photographs that are submitted by deadline will be considered for publication. Turn all material in at the front desk of the library by noon Friday a week before the publication date. The Editor reserves the right to edit for style and space.

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No need for resignation

Steve Nelson should have been allowed to remain as Dean of Students for another year while a search could be made for a replacement. His forced resignation this summer was explained by the college's rule that the Dean of Students must live on campus and be available to students at all times. That would be reasonable, except for the fact that Nelson never lived on campus while he was Dean and has already proven himself capable of being accessible to students while living off-campus.

Nelson served Bard students from off-campus for three years. The first year he commuted from Connecticut, and for the past two years he has driven from Rhinebeck every day. Nonetheless, Nelson listened to students and worked with them to improve dorm life and provide more social opportunities on campus. He attended forum meetings, which is rare for administrators who do live on campus.

Through his actions Nelson earned something rare among administrators — the respect and trust of students. That cannot be easily or immediately replaced by plugging another person into the same job. This was a goldmine for the administration when trying to negotiate with students in difficult situations.

If Nelson had been allowed to remain another year the college would have had time to conduct a proper search for a replacement. A search is standard procedure at most colleges for important positions such as Dean of Students, and is meant to ensure that the person most qualified to meet the needs of the students and college is found and hired.

Certainly, Shelley Morgan could still have applied. If she were selected, having gone through the search would have been to her benefit because she would have gained credibility and acceptance by all as the best person for the job, not just the most convenient.

As it now stands, we all lose out. Morgan must not only struggle to adapt quickly to her new role, but must face the doubts of some of the Bard community as to her appropriateness for the position. We have lost an excellent Dean a year earlier than necessary and have not been given a pool of applicants from which to find the perfect replacement.

In the heat of the summer unwise decisions can be made by even the most thoughtful administrators. It is too late to bring back Steve Nelson and Shelley Morgan certainly deserves our full support this year, but there is no reason a search cannot be begun now for next fall. The students at this college deserve the best Dean around. Though Shelley may be it, without a search that is mere conjecture.

Observations

Survival of the fittest

Those of you who have just arrived on campus may not be aware of this, but as this year's freshmen and those upperclassmen who stayed at Bard last summer can attest, something extraordinary has been going on around here.

We've all been complaining about the construction delays which are currently plaguing our campus, but in complaining we are slighting some very important, very special people, who deserve our thanks and our congratulations: the personnel of Kline Commons and the Henderson Computer Center, two of the facilities under construction. These people have gone to extra lengths and put up with inconveniences that we as a community had no right to ask them to deal with, in order to keep their facilities functioning amidst the chaos of remodeling.

Students on campus this summer described Kline-under-construction as "a war zone." Even as late as L&T, disorder reigned. Still, somehow, Ralph Rogers and his personnel managed to serve meals throughout the summer. Sure, it was a bit inconvenient for those eating, but they're lucky that Kline found a way to feed them at all!

The Henderson Computer Center was relocated to the second floor of Olin late last semester in order to accommodate the extensive remodeling that the IBM grant demanded. Computer center personnel had to make do for the entire summer with two classrooms for everything — the lab, the offices, User Services, and storage. Bonnie Gilman and her staff couldn't turn around without hitting boxes and boxes of software and equipment. But they kept the place open.

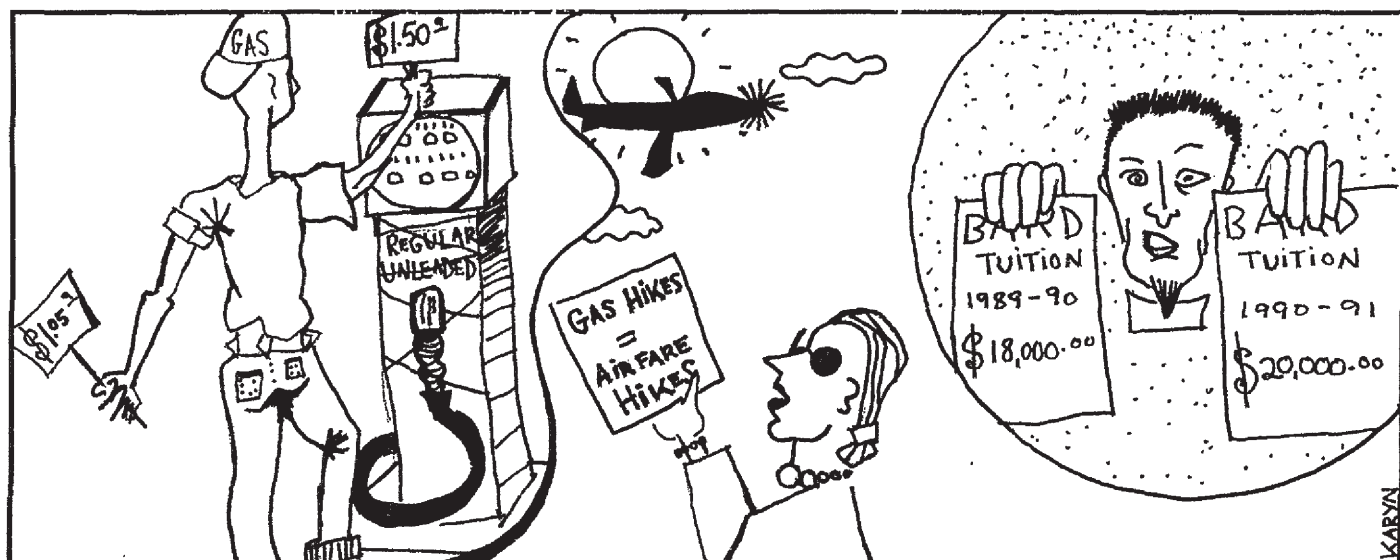
Earlier this week, the computer center's offices had to be moved to Sottery Hall, in all kinds of weather, amidst blacktopping projects and returning students. They did it.

Kudos to Ralph and Bonnie and their respective staffs. We appreciate what you've done, and we marvel that you were able to do it.

Thank you...and you...and you

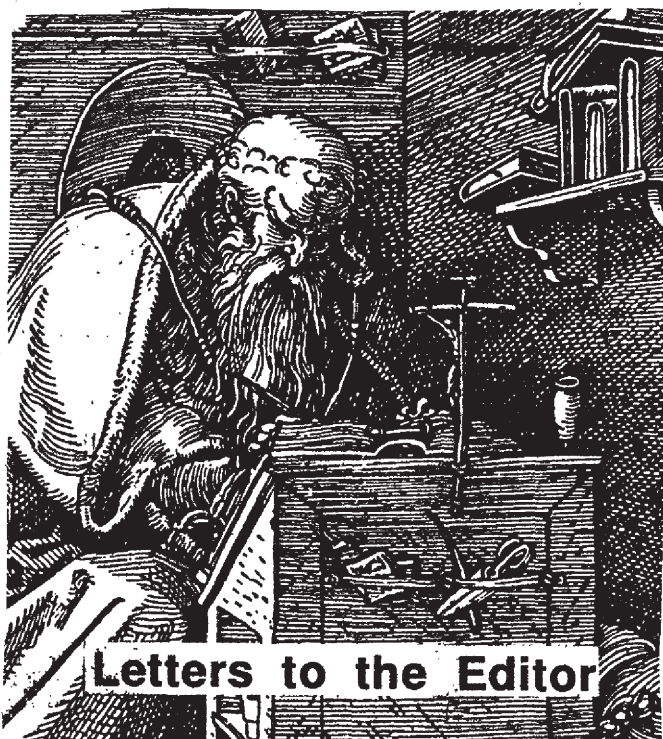
All you read here is written by novices, but thanks to the support of a number of people and organizations, we are now better educated novices. Faced with a weekly paper to put out and no official advisor or academic training, the staff of *The Bard Observer* usually learns through trial and error — lots of error. Tired of this hit-and-miss system of journalism, eleven of us returned to Bard a week early to train ourselves in our part-time profession.

Our endeavor was successful due to the continuing support from everyone in the administration, especially Shelley Morgan and Lisa Raible who arranged our room, board, and transportation. As always, Harriet Schwartz provided invaluable advice and contacts. Thank yous must also be sent to *The Daily Freeman* and to Peter and Elizabeth Zwick. Most of all, though, our thanks go out to Amara Willey, Editor Emeritus, without whom there would be no paper and no staff to train.



"YEAH, MAN, CAPITALIST RULE NO 4 - ANY EXCUSE FOR A PRICE HIKE."

August 31, 1990
The Bard Observer



"Musical rooms" is no fun

Dear Editor,
I arrived a week early to Bard College to work. The year before I had picked Potter 101 for my room for this year. I received confirmation on this in late July from Dean Morgan. I expected to be moved into semi-permanent housing, so I accepted Shafer 306 for the week.

A week later, I inquired through security as to when I could move into Stone Row. I was told I could, but it was not Potter 101 but Potter 304. Someone was still staying in Potter 101, and I could move in "Sunday, maybe Monday." I was patient, and moved my things. At least I was moving to the right dorm.

Come Sunday, the people who actually lived in 304 were moving in. I inquired again at Security, where they referred me to the capable hands of Lisa Raible.

This is the story she told me:

My roommate had left Bard. In his place was assigned another roommate- of the opposite sex. Without consulting me, somebody kicked me upstairs into 304. One of the two people assigned to that double was ERASED. Completely.

I was given a choice by Raible.

Either I stand my ground in 304 and one of the other two would be shoved out, or I settle for a single in Robbins and let my two friends in Potter 304 who originally drew the room stay there.

I am a Boy Scout. I settled for Robbins.

I have had to move my possessions THREE TIMES- to Schafer, to Potter, and to Robbins. This nightmare is happening to everyone, either because of disappearing roommates, endless music festivals or erratic computer print-outs from God-know-where.

Raible is not to blame. She's only been here for six weeks. However, she mentioned the word "...admissions..." The point of the letter is WHO DID THIS? WHO plucked me out of Stone Row and put me in Robbins? WHO thought it would be a nifty idea to replace a leaving MALE student with a returning FEMALE one? (There's a difference, ya know.)

So, whoever did this, I would request of you two things. a) An apology and b) your head on a pole.

Asocially yours,
Tom Hickerson

Writing to The Bard Observer

The *Observer* accepts letters on any topic. A letter is the opinion of its writer, not the *Observer*. We edit only for length and to protect against libel. Letters should be around 400 words.

All letters will be printed except those that:

- May be libelous.
- Do not include the writer's name.
- Are illegible (please type or write neatly).

Submit letters at the front desk to the library or send to:
The Bard Observer in Campus Mail.

Do's and Don'ts

I was sitting in meditation one morning when the inspiration for this general guideline, drafted to promote a more positive and productive experience at Bard, came to me. By my hand, the inspiration became manifest, and took the form of the list of Do's and Don'ts. I would like now to share this with you here. May it bring Peace, Happiness, and Harmony.

- 1 >>> Don't be uptight.
- 2 >>> On the other hand, don't be too loose.
- 3 >>> Don't be afraid to get drunk and party hard, but, with that,
- 4 >>> Don't EVER do ANYTHING you don't want EVERYONE ELSE AROUND HERE to know about.
- 5 >>> Don't trust the "Them," and don't believe "Them," with

out first questioning "them" and their motives.

6 >>> Don't listen to anything Beth Frumkin has to say.

7 >>> Don't be an asshole.

8 >>> Don't be an idiot, and

9 >>> Don't complain.

10 >>> Do be kind and helpful to one another, and to our One Mother, as this brings blessings.

And, most importantly:

11 >>> Don't stress.

Max Guazzoni

Off-campus fee

Dearest Editor,

I have a question that even the Bard bureaucrats who have answered this question don't necessarily agree with. This question refers to the ridiculous \$200 dollar fee that I and other students in my situation must pay. This fee is for students who do not live on campus. And my question is

(obviously): Why do we have to pay this fee? Why do we have to pay a Non-Resident Student Fee?

The person to whom I spoke to at the financial aid department, who believed that it was justifiable to mock such a fee, said that it was for "usage of the buildings" such as Kline and Olin. First, I am obviously not paying to eat in Kline, so how much usage am I putting into this building? Second, I am in Olin for a class now and then, what am I doing there that a fee must be paid separately that is not already covered in my always increasing tuition?

I just have questions and the answers really don't seem to help my financial situation much.

Somewhat Upset About This Stuff,

Jonathan Manitsky
Mark Delsing

Have you got a scoop for us?
Don't let it melt away...send us your story ideas,
news tips, questions, or free personals via
campus mail to *The Bard Observer*

Yes! I would like to help produce the best paper in Annandale

Name _____ Phone Number _____
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Dean Nelson

continued from page 1
term." According to the Vice-President, Nelson was not willing to stay for the entire year. "He offered to stay for a short period of time," said Papadimitriou. Botstein said that "the longest he offered to stay was January."

Nelson resigned on July 23, during the summer, in order to avoid conflict with the incoming freshman class. Shelley Morgan immediately assumed Nelson's former position as Dean of Students.

No search was made; instead, she was offered the position early in the summer. "They felt that I was the best person for the job," she said.

Botstein explained the reasons for immediately advancing Morgan; "There is a principle of management that states that people who have done well in the num-

ber two position, who can step into the job position in a moment's notice and are qualified should be given the first choice," he said. Botstein went on to say that it was well after hiring season for colleges and that it was a way to "promote people who have done well."

Nelson will still be connected with the College, as Special Assistant to the President. Nelson said that he is "looking forward to my service to Bard as Special Assistant to the President and anticipate warmly my colleague Shelley Morgan's success as Bard's new Dean of Students."

As Special Assistant, Nelson will have various duties. To begin with, he will be doing "advance work for minority recruiting in the New England area." In addition, he will be representing the President at functions where he is unable to attend. He will also be writing an article on ethical issues

that will be published in *Annandale* and other publications. Finally, he will be researching a program that is being developed at Vassar entitled "Exploring Transfer," which invites students from community colleges to attend classes at a private, four-year institution.

His plans after Bard include an "aggressive hunt for employment in the New England area." Among the colleges he will apply to are Wellsley, Wooster, Tufts, MIT, Harvard, and, of course, Brown. All the colleges that he will be applying to are within a fifty to sixty mile radius of Providence. His goal is to assume a position as Dean of Students, similar to his former Bard position. He is also considering working in admissions or as a preparatory school headmaster.

BARD COLLEGE SEPTEMBER 1 TO 7, 1990

WEEKLY COMMUNITY INFORMATION NEWSLETTER

Brought to You By The Dean of Students

Edith C. Blum Art Institute:

Claes Oldenburg's *Store Days Happenings* will begin at 3pm on Sunday, September 2nd at the F. W. Olin auditorium. The program is scheduled to include rare footage of the artist's 1961 happenings and a dramatic reading of Oldenburg's "I am for an art..." by Dick Higgins, artist and publisher of *Store Days*. Commentary will be provided by Leddy Eisenhauer, a performer in the *Store Days Happenings*. There will also be a discussion of the significance of happenings in the era of pop art, followed by a pop art party at the Edith C. Blum Art Institute.

Abortion is the subject for the second of three dinner discussions sponsored by the Jewish Student Organization on Sunday September 2 at 5:30 PM in the Kline Commons Committee Room. Next Sunday they

will discuss Black—Jewish Relations. Rabbi Susan Freeman is also available for consultation and counseling in the Chaplain's office.

Armadillo Bar & Grill is the destination of the first biweekly restaurant run. Every other Wednesday a van will take students to a local restaurant for dinner. The Armadillo features Tex-mex, barbecue, and seafood, with outdoor dining in good weather. See Beth Frumkin for details. (See article on page six.)

Bard Bisexual, Lesbian, and Gay Alliance (BBLAGA) will hold the first meeting and picnic on Manor Lawn Saturday, September 8 at 2:00 pm. Our regular weekly meeting time will be decided at this meeting. All who are interested in sexual preference and gender issues are welcome. For further information contact the Dean of Students office.

The Hudson Valley Gilbert & Sullivan Society will be holding auditions for its production of "The Gondoliers" on Friday, September 7th and Sunday, 9th at Poughkeepsie's First Presbyterian Church, 100 Canon Street. Those wishing to audition for solo roles should prepare a piece from the operetta; those seeking to join the chorus should sing any prepared song. Rehearsals will be held on Wednesday and Sunday evenings. Performances will be held at the Bardavon Opera House on November 23 and 24. For more information call either 691-7039 or 897-4343.

Submissions to the calendar for the week beginning Friday, September 14 are due at the Dean of Students office or in the Observer's box in the library at noon on Friday, September 7.

Calendar of Events

Saturday 1	Sunday 2	Monday 3	Tuesday 4	Wednesday 5	Thursday 6	Friday 7
Morning Bard van shuttle runs to Rhinecliff, Red Hook, & Rhinebeck	3:00 PM Claes Oldenburg Olin auditorium & Blum Gallery	7:00 PM <i>Observer</i> features/arts staff meeting Tobin Poetry Room (Preston 127)	6:00 PM <i>Observer</i> news staff meeting Kline Commons	6:00 PM Restaurant trip: "Armadillo Bar & Grill" in Kingston <i>See Beth Frumkin for details</i> (See article on page six)	7:30 PM Narcotics Anonymous Aspinwall 302	4:51, 7:36, & 9:11 PM Vans to Rhinecliff station
5:45 — 10:30 PM trip to Hudson Valley Mall, Kingston	5:30 PM Discussion on Abortion Kline Commons	9:00 PM Ed Miller, Scottish folk musician Student Center	8:00 PM <i>Observer</i> photo staff meeting Albi Lounge	7:00 PM Al-Anon Aspinwall 302		5:00 PM Deadline for submissions to <i>The Bard Observer</i>
	7:00 PM A. A. Aspinwall 302					7:13 PM Van to Poughkeepsie train station
	7:19, 8:20, & 9:30 PM Van to Rhinecliff station					7:30 PM Auditions for "The Gondoliers" Bardavon Opera House
	7:43 PM Van to Poughkeepsie station					